THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 359. *Friday, Jan.* 10, 1823. *Price* 1*d.*

COVENT GARDEN.

SHAKSPEARE's Comedy of *Twelfth Night*, embellished with very delightful music, was performed last night to a crowded Pit, Galleries, and Dress Boxes, and gave high satisfaction, from the comic powers of Messrs. Bart'ey, Fawcett, W. Farren, and Blanchard; the pleasing musical talents of Miss M. Tree, and Miss Love; and the attentive personations of the other performers. Much laughter was elicited at the encounter between Mr. Blanchard and Miss M. Tree, as *Sir Andrew Ague-cheek* and *Viola*. This young lady was encored in Mr. Bishop's excellent composition, "*Bid me discourse.*"

The Pantomime continues to delight all ages.

DRURY-LANE.

THE amusing Comic Opera of *Love in a Village* was performed last night, and introduced to us a new *Young Meadows* in "a GENTLEMAN, his first appearance on any Stage." We have heard that he is a Pupil of Mr. T. WELSH, the distinguished instructor of Miss STEPHENS, Miss WILSON, &c. and so far as taste is concerned, this "gentleman" does not disgrace his master: but we imagine his pupillage is only half over, for he evidently has much to learn from *practice*. His voice is flexible and agreeable, but not powerful in the upper notes. His person is uncommonly tall, and rather slender, and his features are not inexpressive. His first song of "*Still in hopes,*" was *encored*, more by way of encouragement, we imagine, than to evince any high delight at its execution, which was much less perfect than some of his subsequent airs. He met a more proper *encore* in '*Oh how shall I in language meet,*" which displayed taste and precision, as did his last song, which we thought the best executed of any. The Opera is to be repeated, when we shall be better able to judge of his powers.

Mr. BRAHAM, as *Hawthorn*, sang with spirit, but we have heard him in better voice:—a dog in the gallery joined his voice to his in "*Friend of my soul,*" which nettled him a little, but he yielded to an encore, unaccompanied by the puppy. Mrs. AUSTIN sang sweetly as *Rosina*: and so did Miss POVEY, as *Lucinda*. Mr. MUNDEN was very amusing as *Justice Woodcock*, and Mr. KNIGHT, highly comic in *Hodge*. The Pantomime went off cleverly.

DUBLIN THEATRE, January 3rd—There was last night a crowded and fashionable audience assembled to witness the first appearance of Miss STEPHENS, after an absence of two years, and Mr. HORN, whose professional attainments render his performance always respectable. We were much gratified to observe the excellent health of Miss Stephens; and the undiminished power and attractiveness of her vocal capabilities. *The Beggars Opera*, and *Therese*, were the evening's entertainments. On Miss Stephens's first entrance as *Polly*, she was welcomed with several distinct rounds of applause: this was the part, if we recollect right, in which she first appeared at Crow Street Theatre. She looks as lovely and fascinating, as youthful and innocent, as she then did; her song vibrates with equal, if not superior melody, and is sufficient—

"To warm th' unthinking clod with heavenly fire!"

Miss STEPHENS and Mr. HORN are to perform *four nights* in each of the *three weeks* for which they are engaged; so that it is not likely we shall have the pleasure of seeing them in London until next month.

To The Editor of THE THEATRICAL OBSERVER.

SIR,

In your Answer to "Dramaticus" in this day's "THEATRICAL OBSERVER" you say, you suspect that he is a believer in a report which you utterly discredit, namely;—that a jealousy subsists between two eminent performers of Covent Garden. 'Tis much that a paper so widely circulated, and so justly esteemed as yours is, should have generously asserted your disbelief of so unfounded a report; but you would do but justice to the performers in question, were you to shew by the past *play-bills*, how entirely unsupported by *any proof*, such report must be. Mr. MACREADY since his return from abroad, (about the middle of November) has appeared in *Othello*, *The Earl of Essex*, *The Huguenot*, *Virginius*, *Pierre*, *Rob Roy*, and *Henri Quatre*,—Mr. CHARLES KEMBLE, in *Romeo*, *Felix*, *Lovemore*, *Jaffier*, *Don John*, and *The Stranger*. With regard to the *repetition* of any Play, *the demand for Boxes* is the only guide; and whatever any *Actor* may think of *himself*, *that* is a criterion by which his *real* popularity may always be justly estimated. This may account for the sudden disappearance of Pieces, occasionally, from the bills. Plays may be called for by *friends*; and *orders* may purchase applause; but a few figures upon paper, settle that point in a moment, and the Play-bills may at once be said to be the voice of the Public reflected through the medium of the Treasury. Mr. C. Kemble is a *Proprietor* as well as an Actor: and it cannot be supposed that he would sacrifice his profits to his jealousy; or, admitting that he could be so weak, that his Partners, who are men of business and integrity, would shut their eyes to their real interests to indulge him in an unwarrantable monopoly.

Jan 8, 1823. PHILALETHES.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Opera of

ARTAXERXES.

Arbaces, Mr. PEARMAN,
Artaxerxes, Mr. DURUSET, Artabanes, Mr. J. ISAACS,
Semira, Miss LOVE, Mandane, Miss PATON, (2nd time.)
To which will be added the Farce of

London Stars.

Dr. Borax, Mr. BLANCHARD, Trusty, Mr. ATKINS,
Mr. Hercules O'Bran, Mr. CONNOR, Landlord, Mr. BARNES,
Peregrine Plural, Mr. YATES, Waiters, Mess Mears & Parsloe.
Mrs. Thundertrunk, Mrs PEARCE, Ophelia, Miss BEAUMONT.

After which, (14th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
Scenes 8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime,

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

MACBETH.

Macbeth, Mr. YOUNG, Macduff, Mr. COOPER,
Malcolm, Mr. MERCER, Banquo, Mr. POPE,
Lenox, Mr. KING, Rosse, Mr PENLEY,
Siward, Mr THOMPSON, Sexton, Mr COVENEY,
Lady Macbeth, Mrs. W. WEST,
Hecate, Mr. G. SMITH,
Witches, Mess. J. BARNES, KNIGHT, & HARLEY,
Singing Witches, by the Vocal Strength of the Company.

After which, (5th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomine produced under the direction of *Mr. W. Barrymore*
The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries—Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Simpson & Co. with the Spoil'd Child, & the Golden Axe